Stories of the Six Seasons

(Khaṭ-Ritu ki Varta)

Shri Giriraj Ji & Six Sakhis (Seasons)

(English Edition)

Stories of the Six Seasons

(Khaṭ-Ritu ki Varta)

Revealed by Shrinathji (Shri Govardhannathji)

Received by Chaturbhujdasji

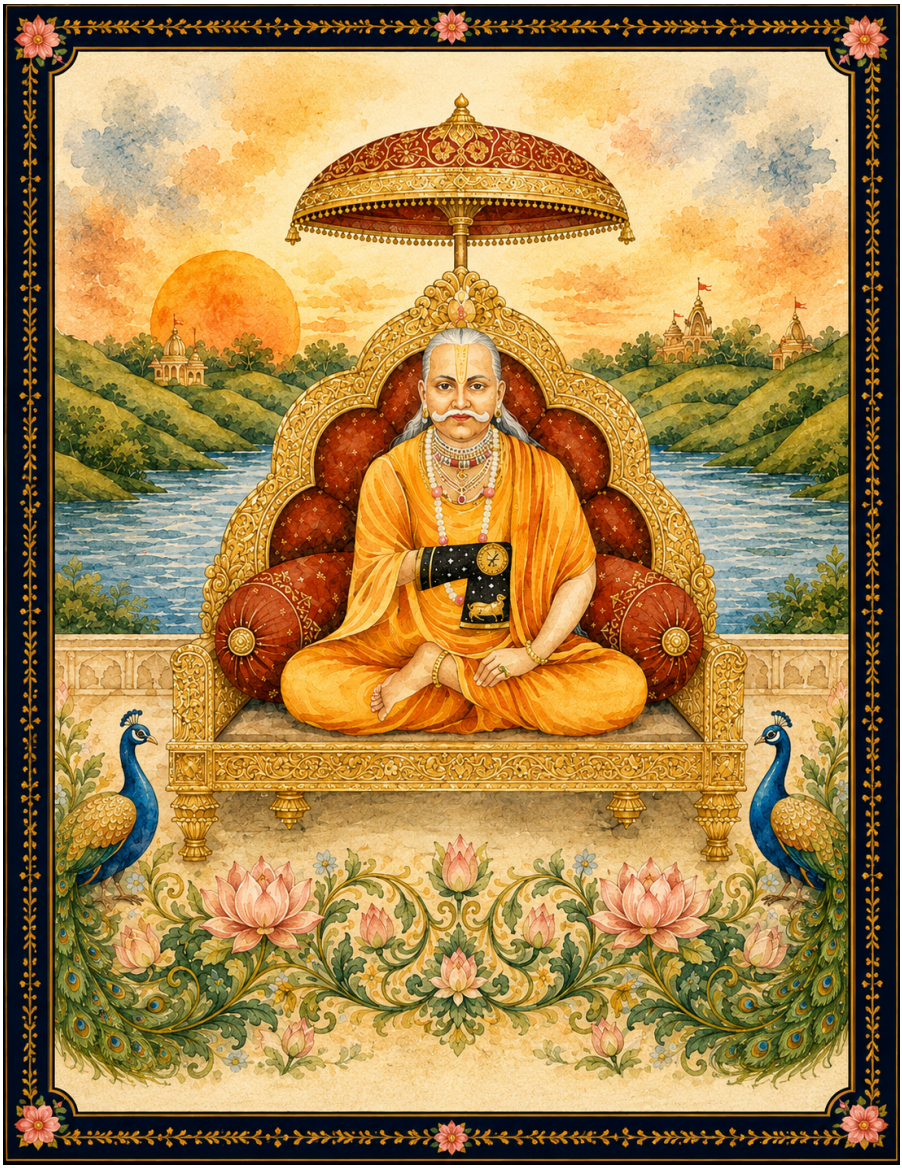
Composed by Shri Gokulnathji

Jagadguru Mahaprabhu Shri Vallabhacharya Ji

Nikunj Nayak Shrinathji (Shri Govardhannathji)

Shri Bal Krishna Lal Ji

Shyam Sundar Shri Yamuna Maharani Maa



Shrimad Prabhucharan Goswami, Paramdayal Shri Gusainji Maharaj, Shri Vidhvalnath Ji

Mala Tilak Ke Rakshak Shri Gokulnathji Maharaj

Shri Harirai Mahaprabhu Ji

Shri Giriraj Ji

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Shri Gusainji Establishes the Seven

Chaturbhujdasji Receives the Khaṭ-Ritu Varta

Once, Shri Gusainji, while residing at Shri Gopalpur and performing the seva of Shri Govardhandharan, bathed in the early morning and proceeded from His baithak. He then commanded Chaturbhujdas, “Go to Apsara Kund and tell Ramdas Bhitariya, ‘Shri Gusainji is calling you.’ And whatever flowers you find, bring them with you.”

At that very time, Chaturbhujdas offered dandavat to Shri Gusainji and went by way of Poonchhari. He entered the cave of Ramdas Bhitariya and said to Ramdas Bhitariya, “Shri Gusainji is calling you.” At that very time, Ramdas set out for Shriji’s temple upon Shri Girirajji.

And Chaturbhujdas, while gathering flowers, lost his way among the kandaras of Shri Girirajji and went further within. There he saw Shri Govardhannathji, together with Shri Swaminiji, seated within the kandara. Having received their Darshan, Chaturbhujdas offered dandavat.

Thereafter, Shri Govardhannathji commanded Chaturbhujdas, “O Chaturbhujdas! Why have you come here at this early morning hour?” Then Chaturbhujdas made a humble submission: “O Kripanath! Shri Gusainji has sent me to gather flowers. While gathering flowers, I lost my way in the kandara and came here.”

Then Shri Govardhannathji, hearing Chaturbhujdas’s innocent and simple words, became exceedingly pleased. Being pleased within His heart, He commanded, “Chaturbhujdas, ask for something. I am exceedingly pleased with you.” Chaturbhujdas made a humble submission: “Maharaj! In what manner can the daivi jivas upon the earth receive Darshan of Your Nitya-lila?”

Then Shri Govardhannathji commanded, “Chaturbhujdas! Listen. I command you: I have manifested My six Sampatti Swarups upon the earth. Whoever properly performs seva of these six Sampatti Swarups and, protecting himself from these six offences—kam, krodh, moh, mad, lobh, and matsarata—remembers Me, I shall give those jivas another body. Then, in sakhi-deha, they will come to Me. Thereafter,

having come here, they will become dasis of Shri Swaminiji, and I shall grant them Darshan of many lilas such as Raas and others. And if they harbor jealousy toward Shri Swaminiji, they will again fall upon the earth, and an interval of many births will occur."

Thereafter, Chaturbhujdas made a humble submission: "Maharaj! You have commanded that the six Sampatti Swarups should be served. Which are they? How are they to be known?" Then Shri Thakurji graciously commanded, "Chaturbhujdas! Listen. First, My Murti-Swarup is Pushti. Second is the kul of Shri Acharyaji. Third is Shri Yamunaji. The fourth Swarup is Shri Girirajji. Thereafter, the fifth Swarup is Shri Bhagavat, and the sixth is Vrajmandal. Know all these six Nidhi-Swarups to be My own Swarup."

Having heard this command, Chaturbhujdas again made a humble submission: "O Kripanath! If I have Your permission, may I narrate the Nitya-lila kirtan-varta to the daivi jivas upon the earth?" Then Shri Govardhannathji smiled and commanded, "If you have such sneha for the daivi jivas, then describe it freely and joyfully. All the lilas will become manifest within you."

Thereafter, Shri Thakurji and Shri Swaminiji, together with Their Vraj-bhaktas, emerged from the kandara and proceeded up the mountain to Their temple. Seeing the beauty of that moment, Chaturbhujdas sang a kirtan. The pada is as follows:

गोवरधन गरी सघनकंदरा रेन नवास कयो पयप्यारी | उठचले भोर सुरत रंगभीने नंदनंदन वृषभान दुलारी || १ || इत वग लत कचमाल मरगजी अटपटे भूषन रगमगी सारी | उतही अधर मस पाग रही धस दुहू दश छ ब वा ढ अ त

भारी || २ || घूमत आवत र तरणिजते क र ण संग गज ग रवरधारी | चतुभुजदास नरख दंप तसुख तनमनधन

कीनों ब लहारी || ३ ||

In the dense cave of Govardhan Hill, the Beloved and His dear one spent the night.

At dawn they rose to leave, both deeply steeped in the colours of love —the son of Nanda

and the darling daughter of Vrishabhanu.

On one side, her garland-like tresses had come loose, her emerald ornament was

displaced, her ornaments were in disarray, and her sari was deeply coloured.

On the other side, his turban had slipped down near his lips; on both sides their beauty

had greatly increased.

They come swaying, adorned by the battle of love—the she-elephant accompanied by

the elephant, the lifter of the great mountain.

Chaturbhujdas, beholding the joy of the divine couple, offers his body, mind, and wealth

in sacrifice to them.

✿

Thereafter, Chaturbhujdas took the flowers and went to Shriji's temple. Having arrived, he delivered the flowers to Phulghar. Thereafter, Shri Gusainji offered Mangal-bhog and came outside. Chaturbhujdas then offered sashtang dandavat. Shri Gusainji commanded, "Chaturbhujdas! Why did it take you so long?"

Then Chaturbhujdas related the entire account to Him in proper sequence. Hearing it, Shri Gusainji became exceedingly pleased and commanded, "You are blessed, for Shrinathji's grace rests upon your head." Thereafter, Chaturbhujdas began to describe the Nitya-lila Varta. Meditating upon the lotus feet of Shri Gusainji, he began to speak:

Shri Thakurji and Shri Swaminiji's Divine

Singing at Bilchhu Kund

Shri Nandkumar eternally and always resides in Vraj. His own Varta is being narrated: Once, Shri Thakurji, Shri Swaminiji, Shri Yamunaji, Shri Chandravaliji, together with the Ashta Sakhis and many other Vraj-bhaktas, proceeded from Shyamdhak to Bilchhu Kund. There They were seated beneath a dark Tamal tree. Seeing the beauty of Bilchhu Kund, Shri Thakurji became exceedingly pleased and said, “At this time, let some singing be done.” Then Shri Swaminiji said, “First, You Yourself sing something.” Shri Thakurji then wondrously sang upon the murali one shloka of the Venu-gita. That shloka is:

बहापीडं नटवरवपु: कणयो: क णकारं बभ्रद् वास: कनकक पशं वैजयन्तीं च मालाम ् । रन्ध्रान ्वेणोरधरसुधया

पूरयन्गोपवृन्दै-वृन्दारण्यं स्वपदरमणं प्रा वशद् गीतकी त: ॥ ५ ॥

Wearing a peacock-feather ornament upon His head, blue karṇikāra flowers on His ears,

a yellow garment as brilliant as gold, and the Vaijayantī garland, Lord Kṛṣṇa exhibited

His transcendental form as the greatest of dancers as He entered the forest of Vṛndāvana,

beautifying it with the marks of His footprints. He filled the holes of His flute with the

nectar of His lips, and the cowherd boys sang His glories. ॥ ५ ॥

✿

Thereafter, Shri Thakurji commanded Shri Swaminiji, “Now You too sing something.” Then Shri Swaminiji called Shri Yamunaji near and said, “You and I shall sing together.” Then both Swarups joined together and sang. They wondrously and alaukikly sang two shlokas from the Yugal-gita. Those shlokas are:

वामबाहुकृतवामकपोलो वि गतभ्रुरधरा पतवेणुम्। कोमलाङ्गु ल भरा श्रतमाग गोप्य ईरय त यत्र मुकुन्दः ॥ २ ॥

व्योमयानव नता: सह सद्धै-विस्मतास्तदुपधाय सलज्जा: । काममागणसम पत चत्ता: कश्मलं ययुरपस्मृतनीव्य:

॥ ३ ॥

When Mukunda vibrates the flute He has placed to His lips, stopping its holes with His

tender fingers, He rests His left cheek on His left arm and makes His eyebrows dance. At

that time the demigoddesses traveling in the sky with their husbands, the Siddhas,

become amazed. As those ladies listen, they are embarrassed to find their minds yielding

to the pursuit of lusty desires, and in their distress they are unaware that the belts of

their garments are loosening.

✿

What extraordinary beauty manifested at that time! All the Vraj-bhaktas who were there, upon hearing that singing, remained as though drawn in a painting. Thereafter, Shri Thakurji sounded the venu and removed everyone's state of unconsciousness. Then exceedingly great anand increased within Shri Swaminiji's heart.

Manifestation of the Six Seasonal Nikunjas

within Shri Girirajji

Thereafter, Shri Swaminiji said to Shri Thakurji, "Beloved! I have one manorath. Create a new nikunja, wondrous and alaukik, studded with jewels and arranged according to the divisions of the six seasons, so that We may eternally perform ever-new lila throughout one Ashtayam. Within a single day and night, We shall proceed into all six nikunjas of the six seasons. And together with the manoraths of Our six Swarups, the vastu-bhav may be accomplished. "Their names are: first, Shri Thakurji; second, Shri Swaminiji; third, Shri Yamunaji; fourth, Shri Chandravaliji; fifth, Shri Lalitaji; and sixth, Shri Vishakhaji." Hearing this, Shri Thakurji said, "Beloved! As You command!"

Thereafter, Shri Thakurji called the Ashta Sakhis near. Taking Shri Lalitaji and Shri Vishakhaji, His two own beloved Sakhis, by their Shrihastas, He called them close beside Him. Then the remaining six Sakhis became exceedingly sad, thinking, “Today, in Shri Swaminiji’s manorath, only we have been left behind. Lalita and Vishakha are greatly, greatly fortunate; They have been called near.”

Thereafter, Shri Thakurji, knowing what was in their minds, commanded these six Sakhis: “Go within Shri Giriraj and create paired sets of six nikunjas according to the six seasons—made of jewels as well as flowering creepers—wondrous and alaukik, complete with every vastu-bhav according to the manoraths of Our six Swarups.”

Then those six Sakhis became pleased. Taking permission from Shri Thakurji, they proceeded within Shri Girirajji. There they offered dandavat to Shri Girirajji and made a humble submission: “Such is the command of Shri Thakurji and Shri Swaminiji: paired sets of six nikunjas are to be created.” Hearing this, Shri Girirajji manifested Himself and gave Darshan to the six Sakhis.

What is the Swarup of Shri Girirajji like? He has the appearance of a twelve-year-old boy, wears red garments, and holds a red staff in His Shrihasta. His Swarup is dark-complexioned. Smiling gently, He asked the six Sakhis, “What is the command?”

Then all six Sakhis described the entire manorath in detail: “Shri Swaminiji’s manorath is that six jewel-studded nikunjas be created according to the divisions of the six seasons. And Shri Thakurji’s manorath is that six nikunjas made of flowering creepers be created according to the six seasons, joined together alongside Shri Swaminiji’s nikunjas. Just as each season has two months, in the same way each season is to have two nikunjas—one made of jewels and one made of flowering creepers.”

Hearing the words of the six Sakhis in this manner, Shri Girirajji became exceedingly pleased with them. Thereafter, Shri Girirajji took all six Sakhis with Him and proceeded to create the nikunjas.

There, first, according to Shri Swaminiji’s manorath, He created the jewel-studded nikunja of the Vasanta season, made of topaz. It extended from Charan Ghati as far as Dandauti Shila. The second nikunja was made of flowering creepers. This was according to Shri Thakurji’s manorath. From sunrise until ten gharis of the day have passed, the Vasanta season always remains there.

The second nikunja, according to Shri Lalitaji’s manorath, was for the Grishma season and was made of gold studded with emeralds. The other nikunja, made of flowering creepers, was according to Shri Thakurji’s manorath. These extended from Dandauti Shila as far as Mansi Ganga. From ten gharis after sunrise until ten gharis of the day remained, the Grishma season always remains there.

The third nikunja, according to Shri Vishakhaji’s manorath, was for the Varsha season and was made of gold studded with rubies. It extended from Mansi Ganga as far as Shri Kund. The other, made of flowering creepers, was according to Shri Thakurji’s manorath. From when ten gharis of the day remained until evening, the Varsha season always remains there.

The fourth nikunja, according to Shri Chandravaliji’s manorath, was for the Sharad season and was made of gold studded with diamonds. The other nikunja, made of flowering creepers, was according to Shri Thakurji’s manorath. These extended from Shri Kund as far as Chandra Sarovar, as far as the Param-Raas-Sthali. From evening until

ten gharis of the night had passed, the Sharad season always remains there.

The fifth nikunja, according to Shri Yamunaji's manorath, was for the Hemanta season and was made with a wave-patterned enamel design. The other nikunja, made of flowering creepers, was according to Shri Thakurji's manorath. These extended from Chandra Sarovar as far as Anyor. From ten gharis of the night having passed until ten gharis of the night remained, the Hemanta season always remains there.

The sixth nikunja, according to Shri Thakurji's manorath, was for the Shishira season and was made studded with sapphires. The other nikunja, made of flowering creepers, was according to Shri Thakurji's manorath. These extended from Anyor as far as the dense kandara at Govind Kund. From when ten gharis of the night remained until sunrise, the Shishira season always resides there.

In this manner, Shri Girirajji manifested the six seasons within the sixty gharis of day and night. By the command of Shri Thakurji and Shri Swaminiji, He established them. Thereafter, Shri Girirajji became antardhan within Giriraj.

Lilas of the Six Seasonal Nikunjas

Thereafter, the six Sakhis came to the place where Shri Thakurji, Shri Swaminiji, Shri Yamunaji, Shri Chandravaliji, Shri Lalitaji, and Shri Vishakhaji—the six Swarups—were seated, and made a humble submission: "O Kripanath! The twelve nikunjas—six studded with jewels and six made of flowering creepers, together with the six seasons—are all complete. Please bestow grace and behold them once."

At that very time, all six Swarups, becoming pleased, proceeded into the kandara of Shri Girirajji. There, they first proceeded to the bank of Shri Yamunaji and commanded Shri Yamunaji, "Now You, together with both Swarups, reside within the nikunja inside Shri Giriraj." Thereafter, They Themselves entered the kandara and proceeded within. There They saw the Swarup of Shri Girirajji to be made of jewels, and They also saw the steps of Shri Yamunaji to be studded with jewels.

Thereafter, they proceeded into the nikunjas of the Vasanta season. There was the nikunja according to Shri Swaminiji's manorath, studded with topaz. There, Snan, Shringar, and Gopivallabh-bhog take place. The second nikunja was made of flowers and was according to Shri Thakurji's manorath. There, the Dol Utsav takes place. And her name became Basanti Sakhi.

Thereafter, they proceeded into the nikunjas of the Grishma season. There was one nikunja studded with emeralds, according to Shri Lalitaji's manorath. There, Rajbhog takes place. The second nikunja was made of flowers and was according to Shri Thakurji's manorath. There, the Phul-Mandali Utsav takes place. Thereafter, her second name became Grishma Sakhi.

Thereafter, they proceeded into the nikunjas of the Varsha season. There was a nikunja studded with rubies, according to Shri Vishakhaji's manorath. There, Utthapan-bhog takes place. The second nikunja was made of flowers and was according to Shri Thakurji's manorath. There, the Utsav of swinging upon the Hindora takes place. And her second name became Varsha Sakhi.

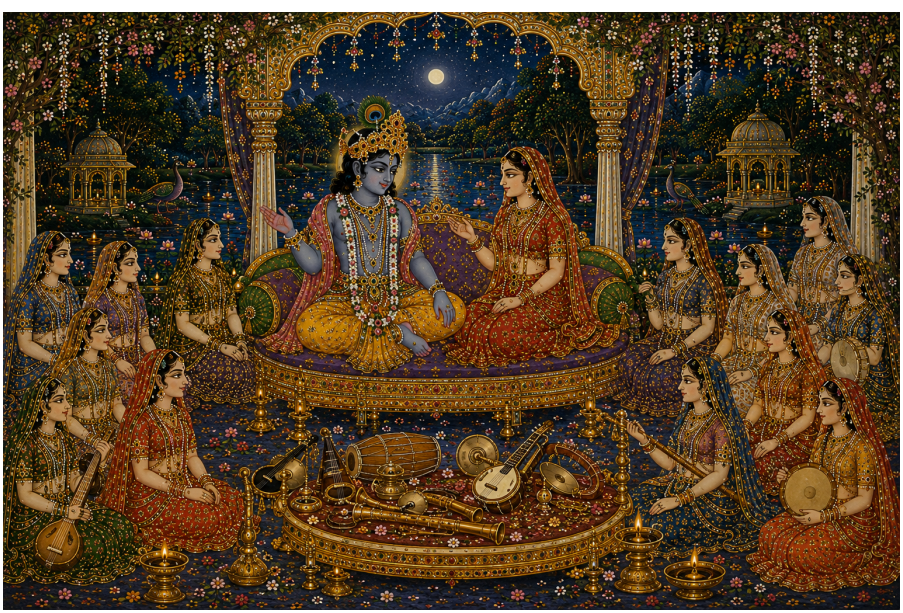
Thereafter, they proceeded into the nikunjas of the Sharad season. There was a nikunja studded with diamonds, according to the manorath of Shri Chandravaliji, Shri Praneshwariju. There, Sen-bhog takes place. The second nikunja was made of flowers and was according to Shri Thakurji's manorath. There, Raasotsav takes place.

And Shri Thakurji gave her the second name Sharad Sakhi.

Thereafter, they proceeded into the nikunja of the Hemanta season. There was one nikunja made of gold, studded with wave-patterned enamel work, according to the manorath of Shri Yamunaji Maharaniju. There, during Anosar, there is the manorath of offering Kunvaro for His partaking. The second nikunja was made of flowers and was according to Shri Thakurji's manorath. There, the Utsav of the Jagaran manorath takes place. And her second name was given as Hemanta Sakhi.

Thereafter, they proceeded into the nikunjas of the Shishira season. There was a nikunja studded with sapphires. It was according to Shri Thakurji's manorath. There, Mangal-bhog takes place. The second nikunja was made of flowers and was according to Shri Thakurji's manorath. There, the manorath of playing Hori takes place, and her second name was given as Shishira Sakhi.

In this manner, Shri Thakurji gave names to the six nikunjas. And the names of those six Sakhis themselves are the names of the six seasons; those very names He gave them. Thereafter, Shishira Sakhi offered the bhog of samagri in two thars.



The names of the six seasons are: Chaitra–Vaishakh belong to the Vasanta season, Jyeshtha–Ashadh belong to the Grishma season, Shravan–Bhadon belong to the Varsha season, Ashwin–Kartik belong to the Sharad season, Margashirsha–Paush belong to the Hemanta

season, and Magh–Phalgun belong to the Shishira season.

In this manner, the twelve months of the six seasons have been stated. Thus, by the command of Shri Swaminiji, Shri Thakurji established the six seasons within the six nikunjas in the course of one day and night.

Thereafter, Shri Thakurji called all thirty-six Ragas and Raginis and commanded them: “You shall assume the forms of six Sakhis each and, together with all thirty-six musical instruments, reside six at a time in the nikunja of each season. According to each of the six respective times, and by the command of Shri Swaminiji, perform dance and singing, and play the musical instruments with careful attention.”

Then all thirty-six Ragas and Raginis offered dandavat to Shri Thakurji and proceeded, six at a time, into each of the six nikunjas, together with six musical instruments each.

Now the names of those thirty-six Raginis and the thirty-six musical instruments are being stated: Malar, Lalit, Pancham, Asavari, Bhairav, Malav, Todi, Kalyan, Gurjari, Malavi, Gaudi, Bilaval, Dhanashri, Rangili, Hamir, Desakh, Kanharo, Gaud-Malhar, Kedaro, Nat-Manjari, Ramkali, Gandhar, Varadi, Kukubh, Kamed, Nat, Gunakali, Madhavi, Des, Vibhas, Harsh, Kafi, Sorath, Imni, Jaitri, and Sarang.

The names of the thirty-six musical instruments are: Beenabeen, Murali, Amritkundali, Jaltarang, Madanbheri, Bonsa, Dundubhi, Nisan, Nagada, Shankh, Ghanta, Mohchang, Singi, Jhajhari, Taal, Ghattaal, Manjira, Murvari, Bhari, Jhalar, Dhol, Daph, Dimdimi, Jhanjh, Mridang, Gidgidi, Pinak, Rabab, Jantra, Shahnai, Shrimandal, Sarangi, Dayari, Kartal, Turai, and Kinnari.

Beginning of the Eternal Ashtayam Lila

Thereafter, Shri Thakurji commanded Shri Swaminiji, “O Beloved! Now, within these nikunjas, eternally perform the Ashtayam Lila in an ever-new manner, properly and beautifully.” Shri Swaminiji became exceedingly pleased and said, “Beloved! We shall begin from this very day.”

Thereafter, in the evening, Shri Thakurji, Shri Swaminiji, Shri Yamunaji, Shri Chandravaliji, Shri Lalitaji, Shri Vishakhaji, and the other Vraj-bhaktas proceeded into the Chitrasari, studded with sapphires, within the nikunja of the Shishira season. There, Shri Thakurji and Shri Swaminiji, the two Swarups, were seated upon a jewel-studded shayya. Shri Yamunaji, Shri Chandravaliji, Shri Lalitaji, and Shri Vishakhaji—the four Swarups—by the command of Shri Swaminiji, were seated upon the chaukis beside the shayya. And all the Vraj-bhaktas stood around the shayya on all four sides.

There, seated together upon the shayya, Shri Thakurji and Shri Swaminiji commanded, “From early morning the Ashtayam Lila will take place. Therefore, you six Sakhis, each within your respective nikunja, shall remain attentive in your duties and properly prepare all the arrangements.” Thereafter, Shri Thakurji commanded everyone, “All of you sleep in your respective nikunjas.” Then Shri Thakurji and Shri Swaminiji partook of biro and reclined within the sapphire nikunja.

Thereafter, when six gharis of the night remained, Shishira Sakhi went and prepared the samagri for Mangal-bhog. Then she awakened the Raginis and commanded them, “Go before Shri Thakurji’s Chitrasari and play the musical instruments.” Lalit Ragini then began to play the been. Hearing the been, Shri Yamunaji, Shri Chandravaliji, and all the other Vraj-bhaktas adorned themselves in their respective nikunjas and quickly came to the place where Shri Thakurji and Shri Swaminiji were reclining. They came and were seated beside the shayya.

Thereafter, Shishira Sakhi massaged the feet of the Yugal Swarup and awakened Prabhu. Thereafter, both Swarups were seated upon the gadi and takiyas on the shayya. What was the beauty of that sapphire Chitrasari like? Lamps made of jewels were shining there, and the very high gadi and takiyas were of velvet with karchobi work. Upon

them the Swarups were seated. On Shri Thakurji's right side, Shri Chandravaliji and Shri Vishakhaji were seated. On Shri Swaminiji's left side, Shri Yamunaji and Shri Lalitaji were seated nearby. In this manner, all six Swarups were seated together upon the gadi and takiyas.

And Shri Yamunaji resides with the two Swarups in all the nikunjas. In Her Adhidaivik Swarup, Shri Yamunaji is seated beside Shri Thakurji on His right side. And Shri Yamunaji's pragatya too is from Shri Thakurji's right anga. Her Adhibhautik Swarup is the wondrous flowing water. Shri Thakurji established that gently flowing, cool water within all six nikunjas.

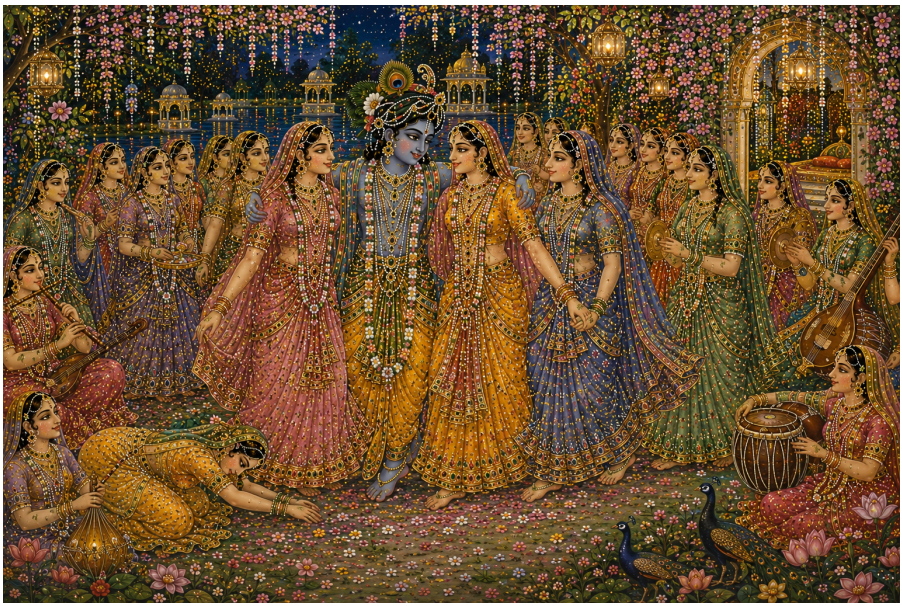
[Another reading is also found: 'Thereafter, she awakened the Raginis and commanded them, 'Go before Shri Thakurji's Chitrasari and play the been.' And Lalit Ragini sang softly and gently in melody. Hearing that singing..."]

Shishira Nikunja: Mangal-bhog Lila

Thereafter, Shishira Sakhi, knowing it to be the cold season, placed a golden brazier upon a chauki in front of Them. She placed pieces of camphor in it and kindled them. Thereafter, Shishira Sakhi placed before Them six thars of Mangal-bhog containing the samagri of the manoraths. She also placed many kinds of samagri, including Sakhdi, Ansakhdi, preparations of the Dudhghar, Bhagari, and others. The details of the manorath-samagri are as follows:

For Shri Thakurji's manorath, Manohar laddus; for Shri Swaminiji's manorath, Panchdhari laddus; for Shri Yamunaji's manorath, Bundi laddus; for Shri Chandravaliji's manorath, Manohar laddus made of maida; for Shri Lalitaji's manorath, Besan Magad laddus; and for Shri Vishakhaji's manorath, Sev laddus. Thereafter, Shishira Sakhi placed near the six Swarups six golden jharis filled with the water of Shri Yamunaji. Thereafter, Shri Thakurji and Shri Swaminiji became exceedingly pleased and partook of the offerings with mutual laughter and playful amusement. Thereafter, both Swarups, with their own Shrihastas, gave Mahaprasad to all the Vraj-bhaktas. Then Shishira Sakhi performed arati with pearls in a golden thar. By this time, it was the hour of sunrise. Vasanta Nikunja: Shringar, Gopivallabh bhog

and Dol Lila



Thereafter, Basanti Sakhi offered sashtang dandavat and made a humble submission: “O Raj! Please proceed to my Vasanta nikunja.” Hearing this supplication of Basanti Sakhi, both Swarups joyfully proceeded there. With what beauty did they proceed? Shri Thakurji placed His left Shrihasta upon Shri Swaminiji’s shoulder and His right Shrihasta upon Shri Chandravaliji’s shoulder. Shri Swaminiji placed Her right Shrihasta upon Shri Thakurji’s shoulder and Her left Shrihasta upon Shri Yamunaji’s shoulder. Behind Them was a gathering of the Sakhis accompanying Them. All the Ragas and Raginis were dancing and singing, and many kinds of musical instruments were being played before them. Upon Shri Thakurji’s Shrimastak, a dark-colored pagh (turban) was exceedingly beautiful. It appeared as though He were returning after having conquered a night of rati. Thus, laughing and causing one another to laugh, they proceeded into the Vasanta nikunja. There Basanti Sakhi seated Them upon a golden chauki.

Thereafter, Basanti Sakhi removed all the sapphire-studded ornaments that had been placed upon Shri Thakurji and Shri Swaminiji during the night. Then Basanti Sakhi seated Shri Thakurji and Shri Swaminiji upon two pidhas facing one another. Thereafter, abhyanga was performed for both Swarups. Shri Chandravaliji and Shri Vishakhaji together performed it for Shri Thakurji, while Shri Yamunaji and Shri Lalitaji together performed it for Shri Swaminiji. Basanti Sakhi then filled golden vessels with warm saffron-colored water and bathed them. Thereafter, Shri Thakurji and Shri Swaminiji's angas were dried with soft cloths. Then Basanti Sakhi caused both Swarups to accept saffron-colored pitambars.

Thereafter, They were seated within the topaz-studded Chitrasari upon large gadi and takiyas of saffron-colored silk velvet with karchobi work. Many kinds of attar, phulel, argaja, and other fragrances, as well as kumkum, saffron, kajal, kangsi, arsi, and other articles, were placed before Them. Saffron-colored garments with gota borders, together with matching topaz-studded ornaments from the nails to the head, were placed in two separate golden thars. There, Shri Chandravaliji and Shri Vishakhaji performed the Shringar of Shri Thakurji, while Shri Yamunaji and Shri Lalitaji performed the Shringar of Shri Swaminiji. First, the hair upon the Shrimastak of both was adorned, each with pearls. From the nails to the head, they were

adorned in many different ways. First, the Shringar of Shri Thakurji is described:

According to taste, saffron-colored garments with gota borders were placed upon Him in both places, together with a matching set of topaz ornaments. Upon the Shrimastak was a jewel-studded mukut inclined toward the right. On the left were a sisphul in the form of the moon, a turra, a jhora, and a beautiful double strand. In this manner, six ornaments were placed upon the Shrimastak.

Upon the forehead was a beautiful jewel-studded saffron-colored khor, and the tilak was of kumkum. Within the lotus-like eyes were reddish lines mixed with kajal. The eyebrows were shaped like bows. The nose was like that of a parrot, and upon it was a jewel-studded besar. In both ears he wore makara-shaped kundals. Upon the Shrimukh was the color of the bida, and amidst the row of teeth was a gentle smile. Upon both cheeks was the beauty of dark curling locks, and upon the chin was a chibuk-abharan.

[Another manuscript also has the reading: “In both ears He wears six jewels—pearl chakadas, karanphul, and jhumkas.” However, since kundals are principal in the Shringar with the mukut, the reading given above has been retained as the principal reading.]

Upon the neck were the Shri Kanthmala and Gopmala, six necklaces of pearls and topaz jewels, a seven-stranded Chandanhar, and a tikda mixed with large pearls. Above these was a necklace of gunja. Thereafter, Shri Chandravaliji placed six ornaments upon the two arms: two bazus and two pairs of Navaratna ornaments. Upon the Shrihastas were six ornaments—two pahunchis, two sankalas, and two khadulas. Rings were worn, which shone beautifully along the rows of nails.

The chest was high and broad. Around the waist was a patari, and over it a delicate golden kodhani of six strands, upon which the kinkinis jingled. Over the red suthan was a saffron-colored kachhani, fragrant with attar. Thereafter, upon the two feet were six ornaments: two nupurs, two payals, and two sankalas. Many other ornaments were also worn—how far can they all be described?

The nakha-chandana was exceedingly beautiful. There were the lotus-like Charanaravind. The tips of the toes were like tender new leaves, and beneath them the sixteen Charan-chihnas were beautifully manifest. On the right Charanaravind are: Dhvaja, Ankush, Vajra, Kamal, Swastik, Ashtakon, Urdhva-rekha, Jav, and Kalash. On the left Charanaravind are: Gopad, Jambu, Dhanush, Meen, Trikon, Ardhachandra, and Vyom.

Thereafter, Shri Yamunaji and Shri Lalitaji together performed the Shringar of Shri Swaminiji. From Her Shrimastak down to Her Charanaravind, They adorned Her with a matching set of topaz ornaments, shining with pearls. Thereafter, both Swarups were seated together upon the gadi and takiyas. Basanti Sakhi placed a jewel-studded arsi before Them. There They began engaging in many kinds of mutual laughter and playful amusement.

Thereafter, Shri Swaminiji commanded Basanti Sakhi, “Quickly perform the Shringar of Shri Yamunaji, Shri Chandravaliji, Shri Lalitaji, and Shri Vishakhaji, and bring these four near Us.” Thereafter, the six Sakhis quickly performed the Shringar of the four Swarups and brought Them near.

Then Basanti Sakhi offered attar and placed six golden dabras upon silver chauki-pattas for Gopivallabh-bhog. Their details are as follows: in one dabra were saffron malai laddus, according to Shri Thakurji’s manorath. In the second dabra was saffron barfi, according to Shri

Swaminiji's manorath. In the third dabra were saffron pedas, according to Shri Chandravaliji's manorath. In the fourth dabra was saffron khurchan, according to Shri Yamunaji's manorath. In the fifth dabra was saffron gujiya, according to Shri Lalitaji's manorath. In the sixth dabra was saffron shakalpara, according to Shri Vishakhaji's manorath.

These six preparations of the Dudhghar were offered in Gopivallabh-bhog. All the Sakhis offered them and made a humble submission, "O Kripasindhu! Please partake." At that very time, They began to partake with many kinds of laughter and playful amusement. While partaking, both Swarups, with Their own Shrihastas, gave Mahaprasad from Their respective thars to all the Vraj-bhaktas who were present before Them.

Thereafter, Basanti Sakhi offered bida for Their partaking and made a humble submission: "Maharaj! You have fulfilled this manorath of Shri Swaminiji. Now, O Raj! Please proceed into the lata-nikunja of my manorath and fulfill my manorath." Hearing this request of Basanti Sakhi, all six Swarups proceeded into the lata-nikunja.

There, Basanti Sakhi had prepared a very fragrant, large swing studded with topaz, upon which she had made a design with many different kinds of flowering creepers. Seeing it, all six Swarups became exceedingly pleased. At that very time, the Yugal Swarup were seated upon the swing. On one side, Shri Chandravaliji and Shri Vishakhaji swung Them; on the other side, Shri Yamunaji and Shri Lalitaji both swung Them. And all the Raginis performed dance and singing.

Thereafter, Basanti Sakhi placed before Them all the arrangements for the khel: abir, gulal, colors, choba, sandalwood, attar, argaja, various kinds of kumkuma, pichkaris, and other such articles. All these were placed before the swing, and small and large pichkaris were placed in their Shrihastas.

First, Shri Yamunaji performed one khel with Her own Shrihasta. There, a great deal of color and gulal was sprinkled. Thereafter, Basanti Sakhi offered many different kinds of samagri to Them upon the swing. Then arati was performed in a golden thar.

Thereafter came the second khel, according to Shri Chandravaliji's manorath. There, bhog was offered, after which Shri Chandravaliji performed arati with pearls.

Thereafter came the third khel, according to Shri Lalitaji's manorath. There, bhog was offered, after which Shri Lalitaji performed arati with pearls.

Thereafter came the fourth khel, according to Shri Vishakhaji's manorath. In it, they partook of Ansakhdi, preparations of the Dudhghar, Nagari, and all the other offerings.

The details of the six manorath-samagris therein are as follows: Mohanthar according to Shri Thakurji's manorath; Mewati Gunja according to Shri Swaminiji's manorath; Dudh-ko-Adharamrit according to Shri Yamunaji's manorath; Ghevar according to Shri Chandravaliji's manorath; Mukhvilas according to Shri Lalitaji's manorath; and Kharmanda according to Shri Vishakhaji's manorath.

In this manner, all six samagris were offered for their partaking. Thereafter, they were made to play Hori. For this very reason, there is a delay in the final bhog. Thereafter, Basanti Sakhi sprinkled a great deal of color, gulal, and choba and, creating a new composition for the Dol, sang it. According to that very kirtan, Krishnadasji has sung a Dol. That Dol is:

(राग सारंग | Rāga Sārang)

डोल झूलत हैं पय प्यारी।।नंदनंदन वृषभान दुलारी।।1।। कमल नयन पर केसर डारी।।अबीर गुलाल करी

अं धयारी।।2।। झूलें स्याम झूलावत नारी।।हँस हँस देत परस्पर गारी।।3।। गावत गीत दे दे कर तारी।।बाजत वेणु

परम रु चकारी।।4।। भीज लगी तन तनसुखसारी।।खेल मच्यो वृंदावन भारी।।5।। र सक सरोम ण कुंज

बहारी।।कृष्णदास प्रभु ग रवरधारी।।6।।

The beloved and His darling are swinging on the swing; Nanda's son and Vrishabhanu's darling daughter. □□1□□ Saffron is scattered upon their lotus-like eyes; abir and gulal have

made everything dark with colour. □□2□□ Shyam swings while the maiden makes Him

swing; laughing and laughing, they playfully exchange teasing words with one

another.□□3□□ They sing songs, clapping their hands; the flute plays with supreme

sweetness.□□4□□ Their bodies are drenched, and their fine garments cling to them; a great

festivity of play has arisen in Vrindavan. □□5□□ He is the crown-jewel of rasikas, the One

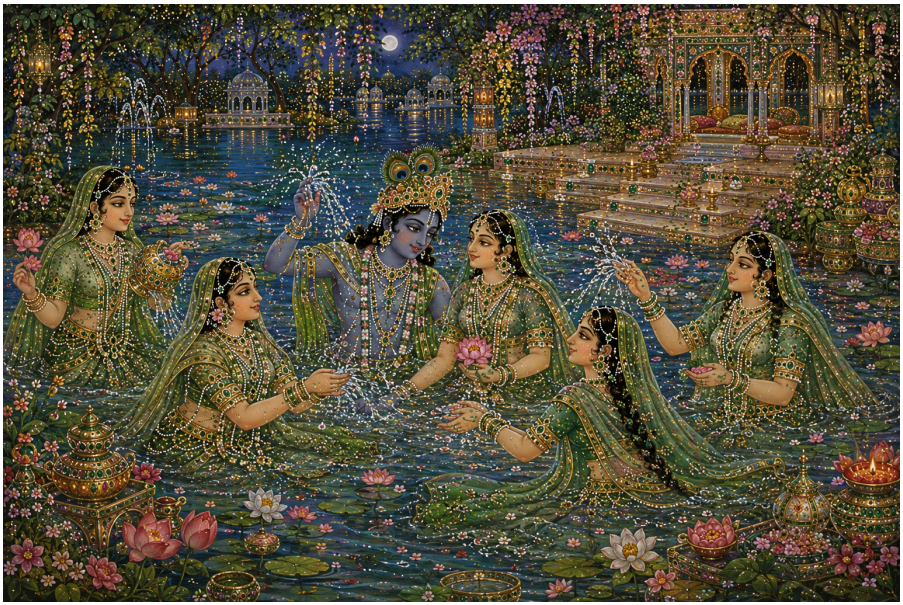
who sports in the bowers; Krishnadas's Lord is Girivardhari.□□6□□

✿

Bhav Prakash: Here someone may have a doubt: "This Dol is composed by Krishnadas." In this regard, it is said that the eight Sakhis have the eight Sakhās as their counterparts. Thus, the lila of the nikunja that they behold is described by them outwardly. Therefore, Krishnadas, being outside, experienced it and sang it. Lalitaji's pragatya is in Krishnadas. This has already been stated in the bhav of his Varta. The same should be understood regarding the other Sakhās as well.

Grishma Nikunja: Rajbhog and Phul-Mandali

Lila



Then, at that very time, Grishma Sakhi offered dandavat and made a humble submission: “O Kripanath! Please proceed into my Grishma nikunjas.” At that very time, all six Swarups concluded the Dol and proceeded into the Grishma nikunja.

What beauty did they behold in the Grishma nikunja? It was as though coolness and fragrance pervaded everywhere. There, upon the jewel-studded steps of Shri Yamunaji, seeing the waves of Shri Yamunaji’s waters, all six Swarups entered Shri Yamunaji and began to perform vihar.

Thereafter, Grishma Sakhi had all the garments that they had worn for the colors of the Dol removed. Then she caused all six Swarups to accept other soft, green-colored garments, fragrant with mitti attar. She also adorned them, according to their liking, with matching ornaments of emeralds and pearls.

Thereafter, Grishma Sakhi brought all six Swarups into the Bhojanghar and offered Rajbhog. What was the preparation of that Rajbhog like? There was no limit to the samagri. Whatever is the proper manner of preparing Sakhdi, Ansakhdi, preparations of the Dudhghar, Nagari, and other samagri—all of it was prepared by Grishma Sakhi, by the command of Shri Lalitaji, together with all the Vraj-bhaktas.

Thereafter, from among the manorath preparations of Sakhdi, Grishma Sakhi placed the samagri before Them as bhog. Its details are as follows: saffron Meva-bhat according to Shri Thakurji's manorath; Basondi-bhat according to Shri Swaminiji's manorath; Shikharan-bhat according to Shri Yamunaji's manorath; white bhat according to Shri Chandravaliji's manorath; Dahi-bhat according to Shri Lalitaji's manorath; and Khatta-bhat according to Shri Vishakhaji's manorath.

In this manner, Grishma Sakhi filled golden thars with the six kinds of bhat and placed them before Them. And there was no limit to the other samagri. At Rajbhog, Grishma Sakhi offered for their partaking even more samagri than the Chhappan Bhog.

In Shri Bhagavat, four kinds of samagri are described: bhakshya, bhojya, choshya, and lehya. Shri Thakurji partook of all four kinds of samagri in Shri Lalitaji's manorath. Thereafter, Grishma Sakhi placed six golden jharis filled with the water of Shri Yamunaji before Them. Then, amidst many kinds of laughter and playful amusement, Shri Thakurji Himself partook. Shri Thakurji, with His own Shrihasta, caused all the Vraj-bhaktas to receive Mahaprasad.

Thereafter, Grishma Sakhi made a humble submission: "Maharaj! Please proceed into my Pushpa-nikunja. I have a manorath of Phul-Mandali." Hearing Grishma Sakhi's supplication, They proceeded into the Pushpa-nikunja. There, seeing the beauty within the Chitrasari of the Pushpa-nikunja, all six Swarups were seated upon gadi and takiyas made of flowers.

There they beheld the wondrous beauty of the Chitrasari made of flowers. On all four sides of the Chitrasari, fountains of rose water were flowing, and the fragrance of many different kinds of flowers pervaded everywhere.

Thereafter, Grishma Sakhi placed a golden thar upon a golden chauki and, within six dabras, offered cool preparations of the Dudhghar as bhog. Their details are as follows: in one dabra was Basondi according to Shri Swaminiji's manorath; in one dabra was Mishri-ko-Pana according to Shri Thakurji's manorath; in one dabra was Malai according to Shri Yamunaji's manorath; in one dabra was Shikharan according to Shri Chandravaliji's manorath; in one dabra was milk according to Shri Lalitaji's manorath; and in one dabra was savory buttermilk according to Shri Vishakhaji's manorath.

In this manner, from the six dabras containing the preparations of the manoraths of all six, they partook little by little with golden spoons. Thereafter, Grishma Sakhi offered biri to all six Swarups.

Thereafter, Grishma Sakhi received Darshan of the Mukharavind of Shri Thakurji and Shri Swaminiji and understood what was in Shri Thakurji's mind—that He desired to recline. At that very time, within the Chitrasari of flowers, Grishma Sakhi wondrously arranged a tivari made of flowers and prepared everything there—a shayya, takiyas, genduas, and other articles, all made of flowers.

Thereafter, Grishma Sakhi offered attar, spread out the chaupar, and performed Anosar. I, Chaturbhujdas, sang a kirtan appropriate to that time. That kirtan is:

(राग सारंग | Rāga Sārang)

फूलनकी मंडली मनोहर, बैठे जहाँ र सक पयप्यारी। सो भत सबै साज नाना व ध के, फूलन के भवन परम रु चकारी

।१।

फूलन के खंभ फूलन की चोखंडी, फूलन बनी सुदेस तवारी । फूलन के झू मका फूलम के झरोखा, फूलन के छजे छ व

भारी ।२।

सघनफूल चहूँ ओर कंगुरा, फूलन बन्दनवार सवारी । फूलन कलसा अ त सो भत, फूलन र च व चत्र चत्रसारी ।३।

फूलन की सेज गेंदुआ, त कया फूलन की माला मनुहारी । 'चतुभुजदास' प्रभु फूले राधा, उर रस फूले श्रीगोवधनधारी

।४ ।

In the beautiful circle of flowers, the loving Beloved and His darling are seated. Every

kind of adornment shines there in many ways, and the dwelling made of flowers is

supremely delightful. ।१।

The pillars are of flowers, the four-sided pavilion is of flowers, and the beautiful doorway

is fashioned of flowers. The hanging ornaments are of flowers, the windows are of

flowers, and the flower-made eaves possess abundant beauty. ।२।

Dense flowers form the battlements on every side, and garlands of flowers adorn the

entrance. The flower-made finials shine exceedingly, and wondrous pictures are

fashioned with flowers. ।३।

The bed is of flowers, with round flower cushions and pillows, and the garlands of

flowers are enchanting. Chaturbhujdas says: Radha blossoms with joy, and Shri

Govardhandhari blossoms with rasa within His heart. ॥४॥

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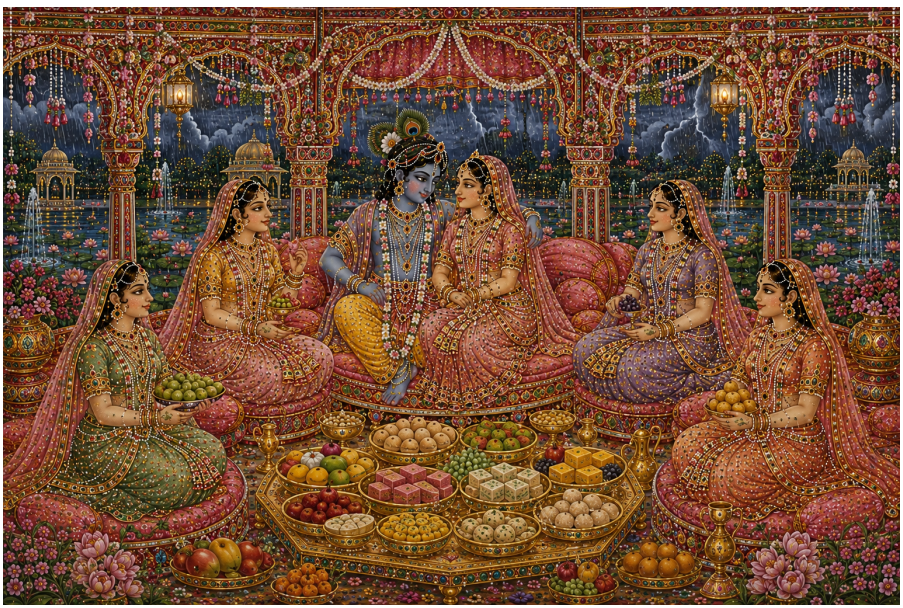
Varsha Nikunja: Utthapan-bhog and Hindora

Lila



Thereafter, when ten gharis of the day remained, at that very time Varsha Sakhi came before the Chitrasari of flowers, wondrously played the been, and made a humble submission: “O Raj! Please proceed into my Varsha nikunja.” At that very time, Grishma Sakhi opened the doors of the Chitrasari. There, all six Swarups were playing chaupar. On Shri Swaminiji’s side were Shri Yamunaji and Shri Lalitaji, and on Shri Thakurji’s side were Shri Chandravaliji and Shri Vishakhaji. Shri Thakurji and Shri Swaminiji, both with Their Shrihastas, were casting the dice.

Then Varsha Sakhi again made a humble submission: “O Raj! Please proceed into my Varsha nikunja.” Hearing this supplication, all six Swarups became pleased and proceeded into the Varsha nikunja. There They beheld the wondrous and alaukik beauty of the Varsha

nikunja. The entire Chitrasari was fashioned with ruby-studded work, and within it were silk gadi and takiyas. Upon these, all six Swarups were seated.

Thereafter, Varsha Sakhi properly offered Utthapan-bhog according to the time. There, many different kinds of fruits and preparations made from fruits were offered for Their partaking. Among them were six manorath-samagris. Their details are as follows: in one thar, Madhuraphal according to Shri Thakurji's manorath; in one thar, mango barfi according to Shri Swaminiji's manorath; in one thar, falsa barfi according to Shri Yamunaji's manorath; in one thar, giri barfi according to Shri Chandravaliji's manorath; in one thar, Kharbuja-ko-Magad according to Shri Lalitaji's manorath; and in one thar, Jimikand laddus according to Shri Vishakhaji's manorath.

In this manner, they partook of a great abundance of samagri, but here it has been described only briefly. Thereafter, Varsha Sakhi offered biri for their partaking. Then she adorned Shri Thakurji and Shri Swaminiji with another Shringar. There, they were dressed in kusumal-colored chunari garments with gota borders, and a matching set of ruby ornaments was beautifully placed upon them from the nails to the head.

Thereafter, Varsha Sakhi made a humble submission: "O Kripanath! My manorath is to swing You upon the Hindora. Therefore, please proceed into the Chitrasari of my Pushpa-lata nikunja." At that very time, hearing of the manorath of the Hindora, all six Swarups proceeded there with great priti.

There, within the Chitrasari, a wondrous arrangement of flowers had been made upon a ruby-studded Hindora. The Hindora was covered with many different kinds of flowers. Before the Hindora, Shri Yamunaji flowed with waves. On all four sides, clouds hung low, and the clouds were dense and thunderous. Lightning flashed, and a gentle drizzle was falling.

There, Varsha Sakhi seated Shri Thakurji and Shri Swaminiji, the two Swarups, within the Hindora. On one side of the Hindora, Shri Yamunaji and Shri Lalitaji swung Them, and on the other side, Shri Chandravaliji and Shri Vishakhaji swung Them. All the Ragas and Raginis, with every melody, maintained their appropriate musical time, while Varsha Sakhi and all the other Sakhis fanned Them.

Thereafter, Varsha Sakhi offered many different kinds of samagri to Them upon the Hindora. The manorath-samagri is now described: Badam-pak according to Shri Thakurji's manorath; Pista-pak according to Shri Swaminiji's manorath; Chironji-pak according to Shri Yamunaji's manorath; Miri-pak according to Shri Chandravaliji's manorath; Bij-ko-pak according to Shri Lalitaji's manorath; and Makhana-pak according to Shri Vishakhaji's manorath.

In this manner, the samagri was offered for Their partaking. Thereafter, Varsha Sakhi swung Them upon many different kinds of Hindoras, and many different Hindora songs were sung. Experiencing that very moment, Govind Swami sang a Hindora:

(राग मलार | Rāga Malār)

राधा मोहन झूलत सुरंग हडोरें। वरनवरन की चून र पहरें व्रज वधू चहुँ ओरे। ।१ ।

राग मलार अलापत सप्तसुरन तीन याम जोरें। मदन मोहन जू की या छ ब उपर "गो वन्द" ब ल तृन तोरें ।२।

Radha and Mohan swing upon the beautiful, colourful swing.

All around them, the women of Vraj wear veils of many different colours. ।१ ।

They sing Raga Malar, joining the seven notes through the three octaves.

Upon this beautiful sight of Madan Mohan, “Govind” offers himself in sacrifice,

breaking a blade of grass. ।२।

✿

Sharad Nikunja: Sen-bhog and the Divine Raas

Lila

Thereafter, it became evening. At that very time, Sharad Sakhi came and made a humble submission: “O Raj! Please proceed into my Sharad nikunja.” At that very time, Shri Thakurji concluded the Hindora and, together with all the Vraj-bhaktas, proceeded into the Sharad nikunja.

What kind of arrangement had been made in the Sharad nikunja? The entire Chitrasari was studded with diamonds, and within it jewel-made lamps were shining. And Shri Thakurji had placed a Chandrakanta-mani whose radiance was like the light of a thousand moons. Thereafter, Sharad Sakhi seated all six Swarups upon the gadi and takiyas within the Chitrasari. Then Sharad Sakhi performed Sandhya-arati with pearls in a golden thar.

Thereafter, for Sen-bhog, Sharad Sakhi placed many kinds of samagri, including all varieties of Sakhdi and Ansakhdi, as well as the manorath-samagri for the Sharad Utsav. Its details are as follows: Mohandhar according to Shri Thakurji’s manorath; Magad laddus according to Shri Swaminiji’s manorath; Basondi according to Shri Yamunaji’s manorath; Chandrakala according to Shri Chandravaliji’s manorath; Dudhpak according to Shri Lalitaji’s manorath; and Keni according to Shri Vishakhaji’s manorath.

In this manner, the six manorath-samagris were filled into white silver thars and placed before Them. Thereafter, six golden jharis filled with the water of Shri Yamunaji were placed before Them. Then Sharad Sakhi, making entreaties in various ways, offered Sen-bhog for their partaking. Thereafter, she had Them perform achaman and offered fragrant biro for their partaking.

At that very time, Sharad Sakhi made a humble submission: “I have a request concerning the Raas. Earlier, You two Swarups had commanded that You would perform Raas in my Chitrasari. I have reminded you of this.” Hearing this supplication of Sharad Sakhi, Shri Swaminiji commanded with a smile, “Yes, Sakhi! Make the preparations.”

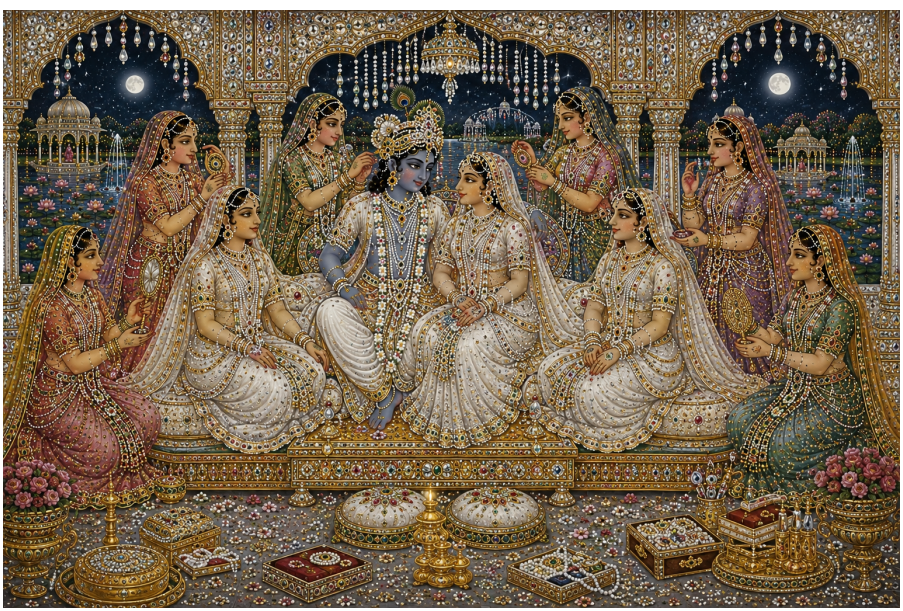
Hearing these words, Sharad Sakhi became pleased and brought from within her own nikunja large bundles of garments, having the Sakhis carry them. She also brought bundles of ornaments, having the Vraj-bhaktas carry them in their hands. And all the articles useful for the Raas—arsi, kangsi, attar, phulel, choba, sandalwood, kajal, kumkum-tiki, and so forth—were all prepared by Sharad Sakhi. She then made

a humble submission to the two Swarups: “All the preparations are complete.”

Thereafter, Shri Swaminiji said to Shri Thakurji, “Pran-Pyare! Now put on the attire for the Raas.” At that very time, both Swarups arose from the gadi and takiyas and proceeded into the Shringar-bhavan. They were seated upon a golden chauki.

Then Sharad Sakhi said, “Maharaj! Please remove the Hindora attire.” At that very time, Shri Lalitaji and Basanti Sakhi stood on the two sides of Shri Swaminiji and performed Her Shringar in many different ways. Shri Vishakhaji and Sharad Sakhi both attended to the Shringar of Shri Thakurji. Shishira Sakhi and Varsha Sakhi both attended to Shri Chandravaliji, while Grishma Sakhi and Hemanta Sakhi attended upon Shri Yamunaji.

In this manner, all eight Sakhis together beautifully performed the Shringar of the four Swarups from the nails to the head. How far can the beauty of it be described? Shri Thakurji and Shri Swaminiji, the two Swarups, were seated together upon a jewel-studded chauki. Shri Yamunaji, having been adorned, was seated on Shri Thakurji’s right side, and Shri Chandravaliji, having been adorned, was seated beside Shri Swaminiji.



All four Swarups had the same Shringar. They wore soft white garments of zari and, from the nails to the head, wore diamond-studded ornaments mixed with pearls. Seeing the Shringar of this day,

even lightning became ashamed. There, Shri Thakurji had assumed the Shringar of mukut and kachhani.

Thereafter, Shri Thakurji commanded Sharad Sakhi, “You eight Sakhis, all the Vraj-bhaktas, and all thirty-six Raginis—quickly perform your Shringar. Wear garments of zari and ornaments of diamonds and pearls from the nails to the head.”

Hearing this command, Sharad Sakhi smiled and said, “As You command.” At that very time, Sharad Sakhi said to all the Sakhis, “All of you, please quickly perform your respective Shringar.” Then all the Gopijanas became pleased and each performed her own Shringar.

What are those Gopijanas like? From their Shri-angas emanates a fragrance like that of rose flowers. Thereafter, Sharad Sakhi performed her own Shringar and that of all the Vraj-bhaktas, then came and offered dandavat.

At that very time, Shri Thakurji commanded Sharad Sakhi, “What is your manorath now?” Sharad Sakhi became pleased and said, “Please proceed into the Raas-sthali within my Pushpa-lata nikunja.”

At that very time, Shri Thakurji took Shri Swaminiji’s Shrihasta and proceeded ahead. Behind them came Shri Yamunaji, Shri Chandravaliji, and the others, whom Sharad Sakhi brought along.

Thereafter Shri Thakurji showed Shri Swaminiji the beauty of the Pushpa-lata nikunja. What was its alaukik beauty like? On all four sides, the fragrance of the greenery of many kinds of trees, creepers, and vines pervaded everywhere. And the flowers of all six seasons, knowing it to be the Raasotsav, had blossomed here and there amidst the creepers. Seeing such beauty of the Pushpa-lata nikunja, they proceeded within the Raas-sthali.

How wondrous and alaukik was that Raas-sthali? Its entire beauty cannot be described. Sharad Sakhi had created there, in great expanse, a circular, moon-shaped pavilion studded with diamonds. Chandrakanta-mani jewels were suspended throughout it. What was the radiance of those Chandrakanta-manis like? Each single jewel was giving forth a radiance equal to that of a thousand moons.

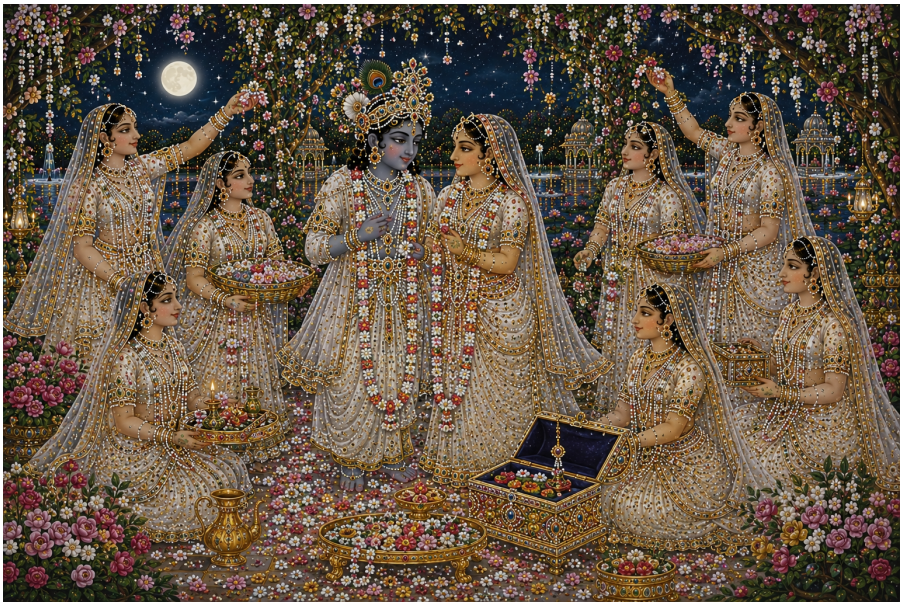
Bhav Prakash: Why is this so? Because Shri Gokulchandramaji will perform Raas here; therefore, the worldly moon has no access to enter here.

And within the Raas-mandal, a canopy of zari had been spread. The pearl fringe upon it was exceedingly beautiful. A bedding of cushions filled with soft cotton had been spread out, and upon it, on gadi and takiyas with karchobi work, all six Swarups were seated.

Thereafter, Sharad Sakhi opened a jewel-studded chest of attars and placed it before Them. Within it were six bottles of attar according to the manoraths of the six Swarups. Their details are as follows: kewra attar according to Shri Thakurji’s manorath; saffron-rose attar according to Shri Swaminiji’s manorath; ketaki attar according to Shri Yamunaji’s manorath; white-rose attar according to Shri Chandravaliji’s manorath; amber attar according to Shri Lalitaji’s manorath; and motiya attar according to Shri Vishakhaji’s manorath.

From those six bottles, Shri Thakurji, with His own Shrihasta, applied attar to the Shri-anga of Shri Swaminiji. Thereafter, Shri Swaminiji applied attar to Shri Yamunaji and Shri Chandravaliji. Then Shri Yamunaji and Shri Chandravaliji took attar from Shri Thakurji's Shrihasta and applied it to Shri Thakurji's cheeks. Thereafter, Shri Thakurji called Shri Lalitaji, Shri Vishakhaji, and all the other Vraj-bhaktas one by one, and with His own Shrihasta applied it to the cholis and cheeks of them all. Then Sharad Sakhi adorned the four Swarups with jewel-studded golden nupurs and adorned all the Sakhis with golden ghunghrus.

Thereafter, Shri Thakurji said to Shri Swaminiji, "O Raaseshwari! Now manifest the Raas." At that very time, Shri Swaminiji said to Shri Yamunaji and Shri Chandravaliji, "In what manner should the Raas now be manifested?" At that very time, both Swarups said, "O Pran-Pyari! We are obedient to Your command. Today's manorath is Yours alone. We shall form the mandali according to Your command."



Then Shri Swaminiji commanded Shri Yamunaji, “I have heard one thing: that at one time He first performed Raas together with Radha Sahachari. There, leaving the Gopis behind, He became antardhan, and afterward He left Radha Sahachari alone in the forest.” Hearing this, Shri Yamunaji said, “Beloved! I too have heard this.”

Thereafter, Shri Swaminiji called all the Vraj-bhaktas and said, “You surround Us. We shall create the Raas-mandali. Within all the mandalis, two Gopis shall be on either side of each Krishna, joining Shrihasta with Shrihasta.”

Thereafter, Shri Thakurji and Shri Swaminiji, the two Swarups, went toward the trees. At that very time, many kinds of flowers began falling before them from all the trees. Then Shri Thakurji commanded Sharad Sakhi, “Quickly prepare garlands of flowers intermingled with creepers.” Sharad Sakhi then offered biri for His partaking and made a humble submission, “Now please manifest the Raas.”

At that very time, Shri Thakurji called the thirty-six Raginis and commanded them, “Play in full melody all the thirty-six musical instruments that are suitable for the Raas; and the six Raginis appropriate to this time shall now perform dance and singing.” Hearing this command of Shri Thakurji, all the Raginis began to dance and sing. Hearing their singing, Shri Thakurji praised them all.

After their dancing was completed, Shri Swaminiji said to Shri Thakurji, “O Priya, Pran-Pyare! Now you perform the dance.” At that very time, Shri Thakurji, taking Shri Swaminiji’s permission, danced alone with many kinds of music and other accompaniments. Then Shri Swaminiji praised Him greatly. Thereafter, all the Vraj-bhaktas showered Shri Thakurji with flowers.

Then Shri Thakurji said to Shri Swaminiji, “O Beloved! Now you too come.” At that very time, Shri Raaseshwari entered the Raas together with Shri Yamunaji and Shri Chandravaliji. Then Shri Swaminiji Herself said, “Beloved! In what manner should we now manifest the mandali?”

Hearing this, Shri Thakurji Himself said, “O Beloved! If You command, We shall create the form of an eight-petalled lotus; and if You command, We shall create the form of a six-petalled lotus.” Then Shri Kishoriji said, “Beloved! My manorath concerns the six seasons. Therefore, now quickly create the form of a six-petalled lotus.”

At that very time, Shri Thakurji and Shri Swaminiji, the two Swarups, together created the six-petalled lotus. Its details are as follows: in the first petal, eight Krishnas and sixteen Swaminis; in the second petal, sixteen Krishnas and thirty-two Gopis; in the third petal, one hundred Krishnas and two hundred Gopis; in the fourth petal, one thousand Krishnas and two thousand Gopis; in the fifth petal, one lakh Krishnas and two lakh Gopis; and in the sixth petal, one crore Krishnas and two crore Gopis.

In this manner, the six petals were arranged. In the five outer petals, two Gopis were on either side of each Krishna, joining arm with arm. Within them, in the Nij-mandali, were eight Krishnas and sixteen Swaminis. The details of the arrangement of this six-petalled lotus are stated as follows:

The seven Swarups of Shri Krishna each had two Swarups of Shri Swaminiji, one on either side, joining arm with arm. In the center, upon the karnika, Shri Govardhandhar Nandkishor was seated, with Shri Swaminiji on His left side and Shri Yamunaji on His right side, joining Shrihasta with Shrihasta. In this manner, the Raas-mandali was formed as a six-petalled lotus together with its karnika.

At that very time, what an alaukik arrangement of the Raas-mandali manifested! There is no limit to its description. The moonlight of the Sharad night was exceedingly beautiful, and amidst the women of Vraj, Shri Swaminiji appeared exceedingly beautiful.

Thereafter, Shri Thakurji, Shri Swaminiji, and all the Swarups together began to dance. They performed many different kinds of dances. There, an extraordinary beauty manifested: within the Raas-mandal of Shri Thakurji and Shri Swaminiji, the reflection of Shri Swaminiji's Mukharavind fell upon Shri Thakurji's Mukharavind. Then Shri Thakurji's Mukharavind became green in appearance.

Just as when the radiance of a Nilakanti-mani comes before gold, it appears like a Marakata-mani, so here Shri Thakurji's Shri-anga is like the Nilakanti-mani, while Shri Swaminiji's Shri-anga is like gold. When their reflections fall upon one another, Shri Thakurji's Mukharavind becomes green in appearance. At that very time, the Vraj-bhaktas manifested a new name: "Harikrishna."

Seeing such wondrous beauty of the Raas, Paramananddasji composed a kirtan. That kirtan is:

(राग मालव | Rāga Mālav)

व्रजब नता मध्य र सक स धका बनी शरद की रा त हो । नरतत ततथई गरथरनागर गौरस्याम अंग

का त हो ।१।

द्वै द्वै गोपी बच बच माधो बनौ अनुपम भां त हो। जय जय शब्द उच्चारत सुरमु न कुसुमन बरख अघा त हो ।२।

नरखी थक्यो श श आयो शीश पर क्यों हूं न होत प्रभात हो। "परमानन्द" भले यह अवसर बनी है आज की बात हो

।३।

In the midst of the women of Vraj, the skilful lovers are gathered on this autumn night.

Giridhar Nagar dances to “tatathai,” the radiance of fair and dark limbs shining

beautifully. ।१।

Between every two gopis stands Madhav, forming an incomparable sight.

The gods and sages proclaim, “Victory! Victory!” and ceaselessly shower flowers. ।२।

The moon has grown weary from gazing and has come directly overhead, yet somehow

dawn does not come.

“Parmanand” says, this blessed occasion has been granted; such is the wonder of this

night. ।३।

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Hemanta Nikunja: Kunvaro and Jagaran Lila

Thereafter, Hemanta Sakhi offered dandavat and made a humble submission: “O Raj! Please proceed into my Hemanta nikunja.” At that very time, Sharad Sakhi took permission and performed the arati of the Raas. Thereafter, all six Swarups, together with the Vraj-bhaktas, proceeded into the Hemanta nikunja.

That Hemanta nikunja was according to the manorath of Shri Yamunaji. What wondrous beauty did they behold there? The Chitrasari had been wondrously fashioned with wave-patterned mina work. There, all six Swarups were seated upon gadi and takiyas with karchobi work. Thereafter, Hemanta Sakhi removed all the Raas garments and ornaments of the six Swarups and dressed Them in other five-colored atlas garments. According to their liking, she also caused them to accept matching mina-work ornaments.

There, Shri Yamunaji, regarding it as a secret Utsav, offered many kinds of Pushti and sweet samagri in Kunvaro for their partaking. Then Shri Thakurji commanded Hemanta Sakhi, “Serve some savory samagri.” At that very time, Hemanta Sakhi fried six kinds of phadphadiyas in ghee and served them, according to the manoraths of the six Swarups. Their details are as follows: almond phadphadiyas according to Shri Thakurji’s manorath; pistachio phadphadiyas according to Shri Swaminiji’s manorath; moong-dal phadphadiyas

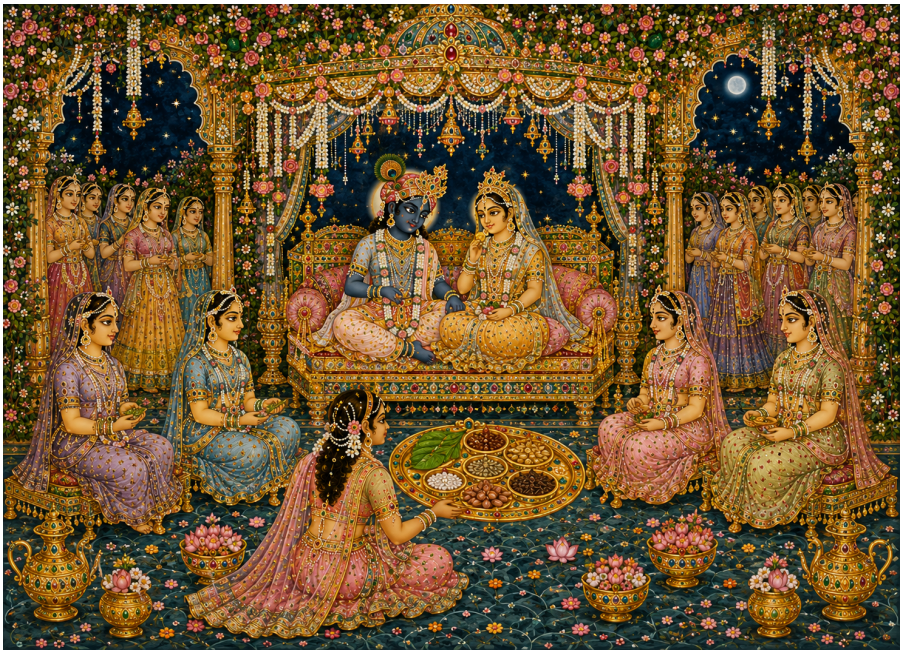
according to Shri Yamunaji's manorath; makhana phadphadiyas according to Shri Chandravaliji's manorath; chana-dal phadphadiyas according to Shri Lalitaji's manorath; and whole-chana phadphadiyas according to Shri Vishakhaji's manorath.

In this manner, They partook of the six savory samagris. Thereafter, achaman was performed and biri was offered for their partaking. This is Shri Yamunaji's secret manorath. There, Shri Yamunaji performed a secret Shringar: Shri Thakurji was dressed, from the nails to the head, in Shri Swaminiji's garments and ornaments, and Shri Swaminiji was dressed, from the nails to the head, in Shri Thakurji's garments and ornaments.

The beauty of that moment cannot be expressed through any comparison. In the center, Shri Swaminiji, adorned with the mukut and kachhani, was playing the murali. On the left, Shri Thakurji, having become a new bride, was smiling. On the right, Shri Yamunaji was seated in Shringar. Receiving Darshan of this Shyama-Shyam, all the Sakhis smiled and broke blades of grass.

At that very time, Hemanta Sakhi offered dandavat and made a humble submission: "O Raj! Please proceed into my Pushpa-lata nikunja. Fulfill my manorath of Jagaran." At that very time, all the Swarups proceeded into the Pushpa-lata nikunja. There, within the Pushpa-lata nikunja, a Rang-Mahal had been wondrously fashioned with jewel-studded mina work. Within it, a wondrous mina-studded shayya had been spread, together with gadi, takiyas, genduas, and other articles.

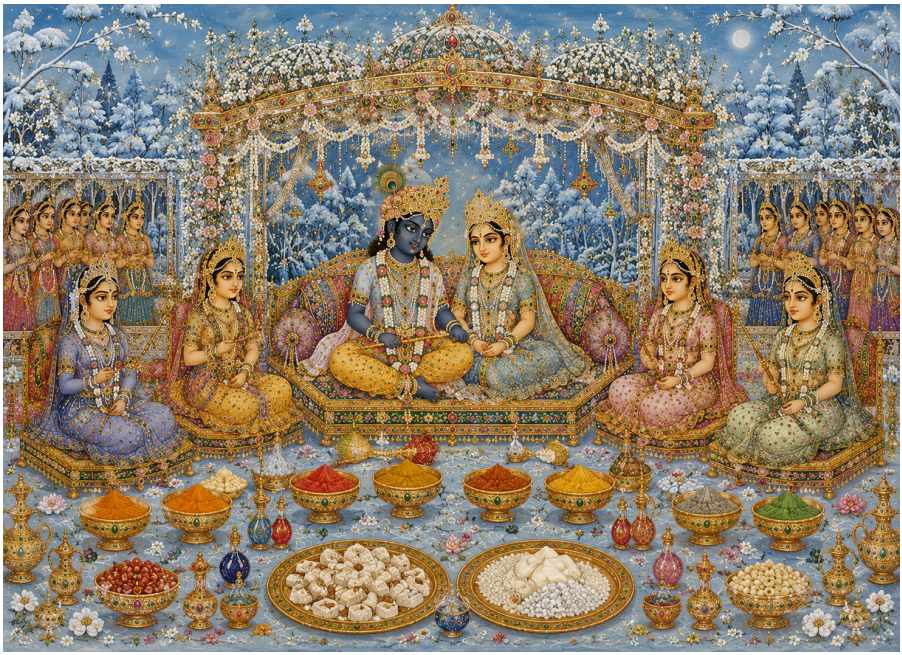
Upon it, Shri Thakurji and Shri Swaminiji, the two Swarups, were seated. Near the shayya, upon golden chaukis, the four Swarups—Shri Yamunaji, Shri Chandravaliji, Shri Lalitaji, and Shri Vishakhaji—were seated, while all the Vraj-bhaktas stood before Them.



At that very time, Shri Thakurji commanded, “Beloved! What is the command now?” At that very time, Hemanta Sakhi placed before Them, in a golden thar, fragrant biri according to the manoraths of all. Its details are as follows: pan according to Shri Thakurji’s manorath; cardamom according to Shri Swaminiji’s manorath; fragrant kattha according to Shri Yamunaji’s manorath; pearl chuna according to Shri Chandravaliji’s manorath; clove according to Shri Lalitaji’s manorath; and supari according to Shri Vishakhaji’s manorath. The two Swarups partook of this biri. Thereafter, Shri Thakurji, with His own Shrihasta, gave it to Shri Yamunaji, Shri Chandravaliji, and all the other Vraj-bhaktas.

He then commanded Shri Yamunaji, “O Maharaniju! All of you remain asleep for a little while upon your respective shayyas in your respective nikunjas. Afterwards, we shall play Hori in the Shishira nikunja, so come quickly.” Thereafter after resting, Shri Yamunaji, Shri Chandravaliji, Shri Lalitaji, and all the other Vraj-bhaktas came from their respective nikunjas into the Rang-Mahal of the Hemanta nikunja and were seated there.

Shishira Nikunja: Hori and Raas Lila



At that very time, Shishira Sakhi offered dandavat and made a humble submission: “O Raj! Please proceed into my Shishira nikunja.” At that very time, Shri Thakurji commanded Shishira Sakhi, “Quickly perform My Shringar of mukut and kachhani.” Thereafter, Shishira Sakhi made a humble submission to Shri Swaminiji: “O Ladiliju! Do you wish to have another Shringar performed?” Shri Swaminiji smiled and commanded Shishira Sakhi, “O Sakhi! Today I shall retain this very Shringar of mukut and kachhani.”

Then Shishira Sakhi performed another Shringar of mukut and kachhani for Shri Thakurji. The feminine Shringar of the night was removed. Matching mina-work ornaments, together with bansi and lakut, were placed upon the two Swarups.

Thereafter, all six Swarups, together with all the Vraj-bhaktas, proceeded from the Hemanta nikunja into the Shishira nikunja. The two Chitrasaris of the Shishira nikunja have already been described. Of these, they first entered the Chitrasari made of flowering creepers and were seated upon the gadi and takiyas within its golden pavilion.

What can be said of the beauty of that moment? In the center, the Yugal Krishna were seated wearing mukuts. On one side were seated Shri Yamunaji and Shri Lalitaji, and on the other side were seated Shri Chandravaliji and Shri Vishakhaji.

Thereafter, Shishira Sakhi made a humble submission: “O Raj! My manorath is to have You play Hori.” Hearing this supplication, the two Swarups became pleased and commanded, “Quickly arrange the playing of Hori.” At that very time, Shishira Sakhi spread another set of gadi and takiyas before the pavilion. All the articles for the khel were arranged before the gadi and takiyas on both sides.

There, two golden dabras filled with saffron-colored gulal were placed on both sides, according to Shri Swaminiji’s manorath, and red gulal according to Shri Thakurji’s manorath. On both sides were two dabras of chova according to Shri Yamunaji’s manorath. Two dabras of abir were placed on both sides according to Shri Chandravaliji’s manorath, and two dabras of green gulal were placed on both sides according to Shri Vishakhaji’s manorath. Colors, gulal, attar, argaja, kumkum, and all other such articles according to the manoraths of the Sakhis were also placed there.

Thereafter, Shishira Sakhi placed two thars of samagri as bhog. In one were pieces of meva and mishri, and in the other thar were makhan and mishri. All six Swarups partook of them. Thereafter, Shri Thakurji, with His own Shrihasta, gave Mahaprasad to all the Vraj-bhaktas.

Thereafter, Shri Thakurji and Shri Swaminiji, the two Swarups, arose from the gadi and takiyas and began performing the Raas of Hori. All the Ragas and Raginis began to sing and play their instruments. There they performed Raas in many different ways.

At that time, a wondrous beauty manifested: Shri Swaminiji had Herself assumed the very Shringar of Shri Thakurji. The two Swarups danced in the Raas with their arms joined. At that time, all the Sakhijanas became confused. Some Sakhijanas said, “This is Shri Swaminiji,” while some Gopijanas said, “This is Shri Thakurji.” Shri Swaminiji had manifested exactly the same color, form, mudra, and attire.

Knowing the confusion within the hearts of the Gopijanas, Shri Thakurji and Shri Swaminiji began to perform maan. Shri Gusainji sang a kirtan concerning that moment. That kirtan is:

(राम देसरी | Rāma Desarī)

सखीरी मैं हो नद कसोर । ये वृषभानुदुलारी प्यारी बनी नटवर वर जोर ।१ ।

मैं द धदान लेत वृन्दावन रोकत हो ब रजोर । 'श्री वठ्ठल" ग रधरनलाल मैं ये मेरी चत्तचोर ।२ ।

O friend, I am Nanda Kishor.

This beloved daughter of Vrishabhanu has become the finest match for Natavar. ।१ ।

I demand the tax on curd in Vrindavan, stopping her by force.

"Shri Vitthal" says: I am Giridharan Lal, yet she has stolen my heart. ।२ ।

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In this manner, they performed the Raas. Thereafter, the two Swarups came and were seated facing one another upon the two sets of gadi and takiyas. Beside Shri Swaminiji, Shri Yamunaji and Shri Lalitaji were seated on the two sides. Upon the other gadi, beside Shri Thakurji, Shri Chandravaliji and Shri Vishakhaji were seated on the two sides.

Thereafter, Shishira Sakhi filled thars with gulal and kumkum and placed them before Them, and made a humble submission: “O Raj! Today, please play Hori!” At that very time, Shri Thakurji took a golden pichkari in His Shrihasta and showered Shri Swaminiji with color. From the other side, Shri Swaminiji took a pichkari and sprayed it upon Shri Thakurji. Thereafter, Shri Yamunaji commanded all the Sakhis, “All of you spray the pichkaris.” And from the other side, Shri Chandravaliji commanded, “All of you spray the pichkaris.” At that very time, showers from the pichkaris began from both sides. Thereafter, packets of gulal of every color began to be thrown, and everyone, filling their hands with choba, began sprinkling it upon one another.

Seeing the beauty of the Hori in this manner, Shishira Sakhi made a humble submission to Shri Thakurji and Shri Swaminiji: “O Raj! Now please put on other garments. These garments have become completely soaked in all the colors.” At that very time, Shishira Sakhi

dressed all the Swarups in other garments of dark-colored atlas and adorned them, according to their liking, with sapphire-studded ornaments.

Thereafter, all the Sakhijanas, taking Shri Swaminiji and Shri Thakurji with them, brought Them within the sapphire-studded Chitrasari and seated Them upon the shayya. Then Shri Thakurji commanded all the Gopijanas, “Go and sleep in your respective nikunjas. Come quickly at the time of Mangala in the early morning.” Thereafter, Shri Thakurji and Shri Swaminiji partook of biri, and the two Swarups reclined together.

In this very manner, Shri Govardhandhar eternally and always performs ever-new Raas and other lilas of many kinds within the six nikunjas.

Manifestation and Divine Mission of Shri

Mahaprabhuji

One day, while performing Raas within the diamond-studded Chitrasari of the Sharad nikunja, Shri Thakurji remembered the daivi jivas upon the earth: “My daivi jivas have for a very long time remained mixed with the asuri srishti. Manifesting upon the earth, I shall accept them.”

At that very time, Shri Swaminiji understood what was in Shri Thakurji’s mind—that He would proceed to the earth. At that very moment, a breath of viraha emerged from the Mukharavinds of both Swarups. From that very breath, a beautiful, charming, Anandamaya Swarup manifested. That very Swarup should be known as Shri Vallabh, Shri Mahaprabhuji.

Thereafter, that Swarup manifested and resided in the south, within the Arani-kunja in the forest of Champaranya. At the time of the miscarriage of Lakshman Bhattji’s wife, Shri Illammaji, They received Darshan of Him. They saw that wondrous and alaukik child. Receiving His Darshan, Shri Lakshman Bhattji said to his wife, “Take this child into your lap.” Then Shri Illammaji said, “I do not have the strength to bring Him out from within the fire.” Shri Lakshman Bhattji then said, “Make a humble supplication to Agni.”

Thereafter, Illammaji offered dandavat to Agni and made a humble submission: “If this child is ours, then become cool.” At that very time,

the fire became cool, and Shri Illammaji took the child into her lap.

Thereafter, Shri Lakshman Bhattji and Shri Illammaji brought Shri Mahaprabhuji to Kashi. For some days they experienced the joy of Shri Mahaprabhuji's Bal-lila. Thereafter, Shri Lakshman Bhattji properly performed the Yajnopavit of Shri Mahaprabhuji. Then Shri Mahaprabhuji accepted the four Vedas, the six Shastras, and the other scriptures.

Thereafter, Shri Lakshman Bhattji proceeded with his entire family on a pilgrimage to Balaji. There, Shri Lakshman Bhattji entered into the Swarup of Shri Lakshman Balaji. Shri Illammaji remained there for some days and then, bringing her own Shri Thakurji, Shri Madanmohanji, came and resided in Kashi.

And Shri Acharyaji Mahaprabhuji Himself proceeded to perform Prithvi-parikrama. Along the way, He accepted Vaishnavas such as Shri Damodardasji, Krishnadas Meghan, and others, and brought about the uddhar of the daivi jivas. His charitras are infinite; how far can they be described? Nevertheless, they are stated briefly in six ways:

First—Having manifested upon the earth, Shri Acharyaji Mahaprabhuji established Brahma-sambandha for the daivi jivas and caused them to be accepted by Shri Nandanandan, Purna Purushottam.

Second—Shri Mahaprabhuji composed Shri Subodhiniji upon Shri Bhagavat, as its tilak, and revealed its profound meanings.

Third—Shri Acharyaji Mahaprabhuji performed Prithvi-parikrama three times and thereby made all the tirthas sanath.

Fourth—Shri Acharyaji Mahaprabhuji refuted Mayavada and, among all the devas, established the Pushtimarg.

Fifth—Shri Acharyaji Mahaprabhuji performed seva according to the way of Pushtimarg and, concealing all the tharmas of Kaliyuga, manifested the tharmas of Dvapara.

Sixth—Shri Acharyaji Mahaprabhuji revealed the glory of His sevaks. Bhakti and mukti which could not be given by Shiva, Brahma, and others, He caused to be given through His own sevaks. Gadadhardasji gave bhakti to Madhodasji, and Prabhudasji gave mukti to the Ahiri.

Thereafter, many jivas made a humble submission that they wished to

come into the refuge of Shri Acharyaji Mahaprabhuji. He then commanded, “Shri Gusainji will accept you.” Thereafter, Shri Acharyaji Mahaprabhuji commanded Krishnadas Meghan, “These are His jivas.”

Bhav Prakash: Why is this so? Because the daivi jivas are mingled within these four srishtis—Sattvik, Rajas, Tamas, and Nirguna. Of these, Shri Mahaprabhuji accepted the eighty-four bhaktas who were foremost among the Nirguna. And the Sattvik, Rajas, and Tamas together number two hundred and fifty-two. Shri Gusainji will accept the principal two hundred and fifty-two bhaktas of these three groups. And many other jivas too will come into refuge.

Shri Acharyaji Mahaprabhuji bestowed grace upon the eighty-four Vaishnavas, padharavoed Shri Thakurji for them, and caused them to perform seva according to the proper seva-vidhi. In Shri Bhagavat, Navadha Bhakti has been described. These nine forms of bhakti, together with one Prem-lakshana Bhakti, make ten forms of bhakti. Shri Acharyaji Mahaprabhuji brought each of these to siddhi through His individual sevaks by causing them to perform the seva of Shri Thakurji.

And Vishnu Bhagavan had given one particular form of bhakti to each individual bhakta only with great difficulty. They are as follows: Shravan to King Parikshit; Kirtan to Shukadevji; Smaran to Prahladji; Archan to King Prithu; Pada-sevan to Shri Lakshmiji; Vandan to Akrurji; Dasya to Hanumanji; Sakhya to Arjun; and Nivedan to King Bali.

In the Maryada Marg, one particular form of bhakti was given to each individual bhakta. Now, in this Pushtimarg, Shri Mahaprabhuji gave them all. This is now described:

First, Shravan: the Vaishnavas cannot remain without listening to katha and varta.

Second, Kirtan: seva cannot take place without kirtan.

Third, Smaran: the Panchakshara and Ashtakshara are to be remembered constantly; without their remembrance, one should not remain even for a moment.

Fourth, Archan: they themselves directly perform the snan and Shringar of Prabhu.

Fifth, Pada-sevan: Shri Thakurji has been padharavoed upon their

heads, and they touch His Charanaravind and perform other such seva.

Sixth, Vandan: the Vaishnavas repeatedly offer stuti and vandan at the Charanaravind of Shri Thakurji.

Seventh, Dasya: in this Pushtimarg, the Vaishnava always remains a das.

Eighth, Sakhya: they always maintain Sakhya-bhav with Shri Thakurji, Shri Mahaprabhuji, and the sevaks of Shri Gusainji. This has been stated in the vartas of Govind Swami and Gajjan. Sometimes they become a horse, and sometimes they become a cow.

Ninth, Nivedan: by offering Tulsi, they cause Nivedan to be made at the Charanaravind of Shri Thakurji.

Tenth, Prema-lakshana: Shri Mahaprabhuji manifested and gave this to His Vaishnavas. He gave the blessing: “May your bhakti become complete in the bhavana of the Gopis and in the secret lila.” Such is the supreme compassion of Shri Mahaprabhuji.

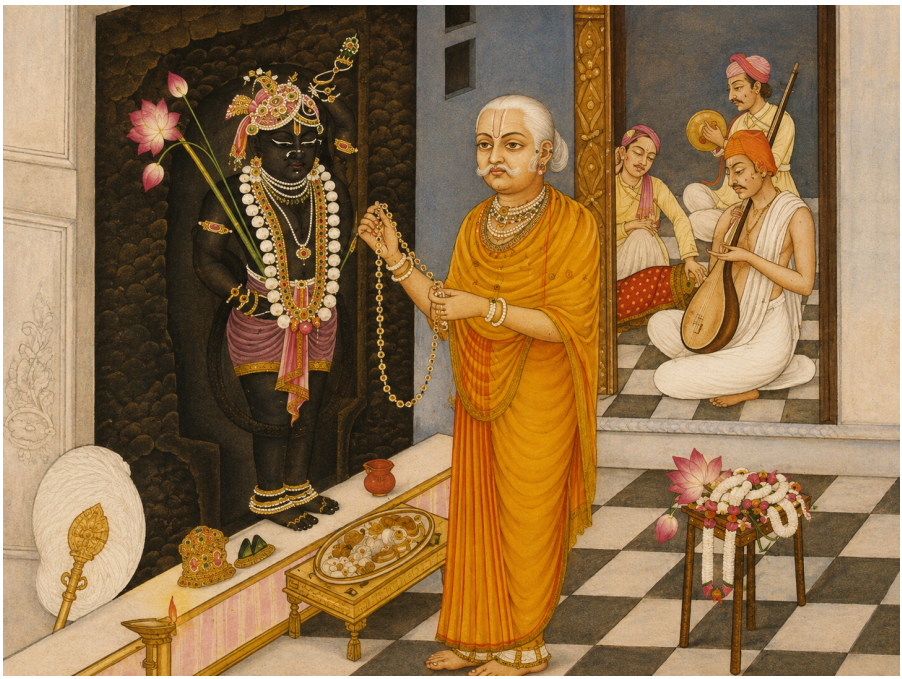
Thereafter, Shri Mahaprabhuji received the third command: “Quickly proceed into the Lila.” Then Shri Mahaprabhuji commanded His sevaks, “Now We shall proceed into the Lila-nikunja.” Hearing this, all the sevaks became sorrowful and made a humble submission: “Kripanath! How shall we remain without Your Darshan?” Then He became pleased and commanded, “I shall always give you Darshan in six ways.” Those six ways are: first, through His lineage; second, through the Baithak; third, through Shri Padukaji; fourth, through the Chitra; fifth, through the Granthas; and sixth, through the Mala.

“I shall give Darshan in these six ways. And the six Sampatti-Swarups that have been enumerated for all of you are to be offered bhog.” Thereafter, Shri Mahaprabhuji established within the heart of Shri Gusainji the granthas of Pushtimarg and His own “Ashesha” Swarup, the Ishvara-Mahatmya Swarup. At that time Shri Gusainji was fifteen years old.

Thereafter, Shri Mahaprabhuji proceeded into the divine Lila. Shri Gusainji Himself proceeded to Giriraj and came to his Baithak there. Thereafter, Shri Gusainji performed the seva of Shrinathji with great vaibhav.

Shri Gusainji Establishes the Seven

Swarups



At one time, in Samvat 1623, Shri Gusainji had gone to another region. At that time, Shrinathji came from Shri Girirajji to Shri Mathuraji and resided at Shri Gusainji's house in Satghara. There He remained at Shri Gusainji's house for twelve months and twenty-two days. There, the bahu-betis offered Him many kinds of samagri and played Hori with Him. Afterwards, when the time came for Shri Gusainji to return to Shri Girirajji, on that very day Shrinathji returned to Girirajji. Then Shrinathji related all the events to Shri Gusainji. Hearing them, Shri Gusainji became very pleased.

Some days thereafter, Shri Gusainji proceeded from Adel to Shri Mathuraji together with his entire family. The six Balaks had manifested at Adel. Then, in Samvat 1627, He proceeded from Shri Mathuraji to Gokul. There He had a Haveli and a temple constructed. Its foundation was dug by Yadavendradas. Thereafter, the seventh Lalji, Shri Ghanshyamji, manifested on Margashirsha Vadi 13, Samvat 1628.

Thereafter, Shri Gusainji Shri Vitthalnathji performed the Sen Arati of Shri Navnitpriyaji and proceeded from Shri Gokulji to Shri Mathuraji

to undertake Vraj-yatra. There, first at Vishram Ghat, He offered bhog at the Baithak of Shri Acharyaji Mahaprabhuji. Thereafter, Shri Gusainji offered bhog to Shri Yamunaji and took the niyam.

Thereafter, He performed the pradakshina of the eighty-four kos of Vraj and once again manifested all the tirthas and sthals that had become hidden. A very long time had passed since Shri Vrajanabhji had manifested them, and therefore Shri Gusainji Himself made them new again. Thereafter, completing the yatra, He returned to Shri Gokul.

For some days thereafter, He performed the Shringar of Shri Navnitpriyaji. Then He proceeded to Shri Gopalpur, completed the Rajbhog of Shrinathji, and offered biri for His partaking. After performing the Rajbhog Arati, He came to His Baithak, took His meal, and was seated upon the gadi and takiyas, conversing with Bhagavadiyas such as Nanddas and others.

Then, at one time in Shri Gokul, while seated in the temple of Shri Navnitpriyaji, Shri Gusainji called all seven Balaks and Himself commanded them, “Each of you should padharavo one Swarup and separately perform His seva and Shringar.”

Then Shri Giridharji made a humble submission: “O Raj! Whichever Swarup You padharavo upon each one’s head, he shall perform the seva of that Swarup.” Hearing this, Shri Gusainji became very pleased. All the Swarups were then seated upon one Singhasan, and Shri Gusainji together with all seven Balaks performed their seva. Thereafter, Shri Gusainji separately padharavoed the Swarups upon the heads of each of them.

Bhav Prakash: It was in this manner: upon Shri Giridharji’s head, Shri Mathureshji; upon Shri Govindrayji’s head, Shri Vitthaleshrayji; upon Shri Balkrishnaji’s head, Shri Dwarikanathji; upon Shri Gokulchandramaji’s head, Shri Gokulnathji; upon Shri Raghunathji’s head, Shri Gokulchandramaji; upon Shri Yadunathji’s head, Shri Balkrishnaji; and upon Shri Ghanshyamji’s head, Shri Madanmohanji.

When the command was given to padharavo Shri Balkrishnaji upon Shri Yadunathji’s head, Shri Yadunathji Maharaj made a humble submission: “Maharaj, this is a very small Swarup. My inclination is toward a large Swarup.” At that time Shri Gusainji commanded, “You

are a great Maharaj. In the Swarup of Shri Thakurji, what is small and what is large?" Thereafter, Shri Gusainji again padharavoed Him upon the large Singhasan and commanded, "When it is your wish, you may padharavo Him." Shri Madanmohanji was padharavoed upon Shri Ghanshyamji's head. Thereafter, Shri Gusainji retained the seva of Shri Navnitpriyaji upon His own head.

Then one day Shrinathji commanded Shri Giridharji, "Tell Shri Gusainji: You have padharavoed the seven Swarups upon the heads of the seven Balaks. I shall partake of Annakut together with those Swarups." Shri Giridharji humbly replied, "As commanded."

Thereafter, Shri Gusainji performed the Shringar of Shri Navnitpriyaji at Shri Gokulji and Himself proceeded to Shri Gopalpur. He performed the Rajbhog Arati of Shrinathji and then came to His Baithak. After taking His meal, He was seated upon the gadi and takiyas. Then Shri Giridharji, after taking his meal, came before Shri Gusainji, offered dandavat, and made a humble submission: "Kakaji! Today Shriji commanded me, 'I shall partake of Annakut together with all seven Swarups.' He told me to convey this to Shri Gusainji."

Hearing this, Shri Gusainji remained thoughtful for a while. Then He commanded, "Whatever is Shriji's command, that alone shall be done."

Thereafter, Shri Gusainji had seven new temples prepared in Shri Gopalpur. Then, according to Shrinathji's command, Shri Gusainji brought the seven Swarups from Shri Gokul to Shri Gopalpur. Of these, Shri Mathuranathji, Shri Dwarikanathji, Shri Gokulnathji, Shri Gokulchandramaji, Shri Vitthalnathji, and Shri Madanmohanji—the six Swarups—were brought in palanquins. Shri Navnitpriyaji came in a jhampi. Shri Balkrishnaji was padharavoed in Shri Dwarikanathji's palanquin, and Shri Natvarji was padharavoed in the lap of Shri Mathuranathji.

In this manner, Shri Gusainji, together with all seven Balaks, the bahu-betis, and the entire samaj, proceeded with music and instruments to Gopalpur, where the respective Swarups were seated in their respective temples. There Shri Gusainji seated Them upon the pat and celebrated the Utsav and badhai with great joy.

Thereafter, Shri Gusainji called all eight Sakhas Thereafter, Shri Gusainji commanded them, "Each of you should perform the seva of kirtan for one Swarup in one temple." Then all the Sakhas together offered dandavat and thereafter made a humble submission, "O Raj!

Please bestow grace and command us as to which Swarup each of us should serve; we shall perform seva there accordingly."

Then Shri Gusainji graciously distributed the seva. Its details are as follows: At Shriji's temple — Kumbhandasji. At Shri Mathureshji's temple — Surdasji. At Shri Vitthalnathji's temple — Chhitswamiji. At Shri Dwarikanathji's temple — Govindswamiji. At Shri Gokulnathji's temple — I, Chaturbhujdasji. At Shri Gokulchandramaji's temple — Nanddasji. At Shri Navnitpriyaji's temple — Paramananddasji. At Shri Madanmohanji's temple — Krishnadasji. In this manner, the seva of kirtan in the eight temples was entrusted to the eight Sakhas.

Thus concludes the Khata-Ritu Varta revealed by Shrinathji (Shri Govardhannathji), received by Chaturbhujdasji and composed by Shri Gokulnathji.